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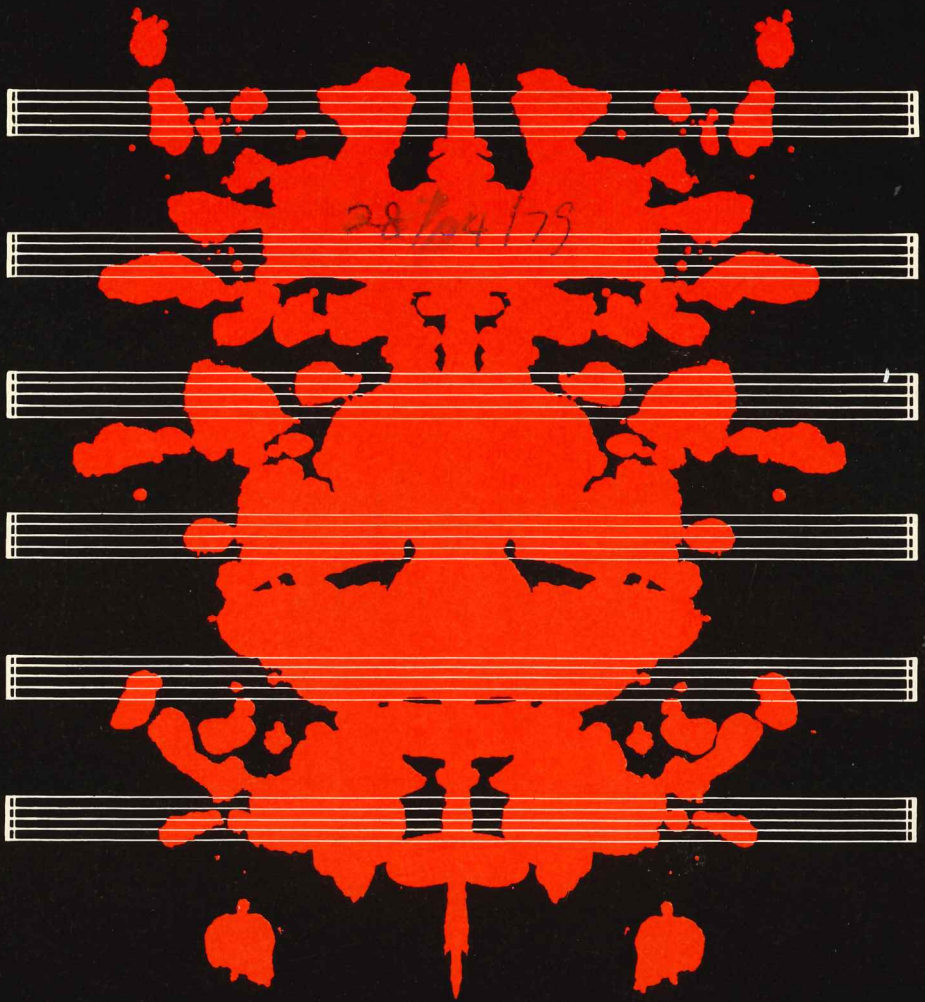

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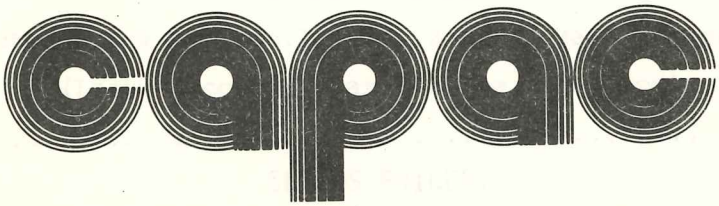

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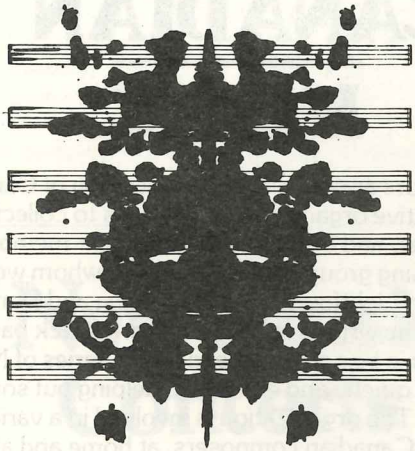

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Program

Saturday, April 28, 1979
8:30 p.m.
Walter Hall, Edward Johnson Building
University of Toronto

Air for Flute (1948) ..... LOU HARRISON (USA)

Robert Aitken - flute

Concerto No. 1 for Flute
and Percussion (1939) ..... LOU HARRISON

Robert Aitken - flute
Robin Engelman - percussion
Russell Hartenberger - percussion

String Quartet Set (1979) ..... LOU HARRISON
(world premiere)

I) Variations on Walter von der Vogelweide's "Song of Palestine"
II) Plaint
III) Estampie
IV) Rondeaux
V) Usul

ORFORD STRING QUARTET:

Andrew Dawes - violin
Kenneth Perkins - violin
Terence Helmer - viola
Marcel St-Cyr - cello

Earthstar Meridian (1979) ..... ALEX PAUK (Canada)
(world premiere)

Alex Pauk - conductor
Robert Aitken - flute
Sandra Pohran - oboe
Howard Knopf - bass clarinet
Michael Malone - trumpet
Gerald Johnson - trombone
Ercia Goodman - harp
Robin Engelman - percussion
Russell Hartenberger - percussion

INTERMISSION

ĒVENTA (1978) ..... BARBARA PENTLAND (Canada)
(world premiere)

Robert Aitken - flute/conductor
James Campbell - clarinet
Gerald Johnson - trombone
Isidor Desser - violin
Peter Schenkman - cello
Erica Goodman - harp
Robin Engelman - percussion
Russell Hartenberger - percussion

Song of Queztalcoatl (1941) ..... LOU HARRISON

percussion:
Bob Becker
Robin Engelman
Russell Hartenberger
David Kent

Koncherto por la Violono
kun Perkuta Orkestro (1959) ..... LOU HARRISON

Lou Harrison - conductor
Andrew Dawes - violin

percussion:
Bob Becker
Robin Engelman
Russell Hartenberger
Beverley Johnston
David Kent

Tonight's concert can be heard on the radio series
TWO NEW HOURS, Sunday, July 15, 8:05 p.m., CBC-FM, 94.1

Program Notes

LOU HARRISON

Lou Harrison was born in Portland, Oregon in 1917. He has lived for most of his life in California, except for a ten-year period (1943-53) in New York. His teachers included Henry Cowell and Arnold Schoenberg, and he had an important association with Charles Ives. He prepared the score of Ives' Piano Sonata No. 1 from the composer's manuscript sketches for its first performance by William Masselos, and he conducted the 1946 premiere of Ives' Symphony No.3, the first full performance of any of Ives' four symphonies. Mr. Harrison has had a long association with modern dance: as studio accompanist, notation specialist, and composer (the long list of his works includes thirteen ballets), and even, on occasion in the earlier years, as dancer.

Mr. Harrison has been the recipient of two Guggenheim fellowships, a Rockefeller fellowship, and the Fromm Foundation award. He has also written extensively about music, and during his New York years was an occasional reviewer for the Herald Tribune.

In the course of increasing interest in oriental music, he has travelled, lectured, and studied instrument-building and performance in Japan, Korea, Taiwan, and Java, and in the mid-1960s was a senior scholar at the East-West Center on the campus of the University of Hawaii in Honolulu. His music incorporates many past styles and techniques, referring to established idioms of Western and nonWestern music, while at times also utilizing elements of Schoenbergian serialism. His early interest in micro-tonality was further stimulated by his association with Harry Partch and by Harrison's own work in the study of tuning systems.

The following is from Oliver Daniel's essay on Lou Harrison for the BMI brochure:

> He lives not far from Santa Cruz, overlooking the Pacific, in a flat, rambling, ranch-style house

next to a redwood that was ancient even when Sir Francis Drake first sailed up the California coast. Here, Harrison is surrounded by harps, clavichords, and versions of oriental instruments of his own creation, plus gongs, various percussion instruments, pianos, and a celesta tuned in pure intonation or according to a series of tone ratios of his own devising. Here I have heard him play not only beguilingly attractive oriental music, but pages of Rameau, Couperin and their contemporaries on instruments tuned as they were in their time.

Over the past twenty years, Harrison has been inventing and constructing new musical instruments (an activity paralleling that of Partch). He has also devoted considerable time to the study of Esperanto, which he writes and speaks (many of his later works have Esperanto titles).

The following notes are by the composer:

Air for Flute: Begun in 1947-48 as a recorder piece for Olin Stephens Jr., it became clear to me shortly that the style was really "traverso". I tried to make an accompaniment, with no luck. I transcribed it for massed strings and added the drone tone to find out what these "divisions" would sound like with an "horizon". It was still "traverso", but the drone was good, I thought. The form is typically Elizabethan -- melodic variations (not harmonic) and has finally stabilized over these many years, so that Michael Byron is now publishing it in "Pieces".

Concerto No. 1 for Flute and Percussion: A long time ago Henry Cowell, by word and practice, told us that the majority of man's music consisted of a melody with some sort of rhythmic support. This little Concerto was one of my responses to that idea. Here I arranged percussion ostinati to accompany -- now with, now against -- flute melodies in themselves complex, and complexly metered. This

difficult (if small) piece was given a remarkable send-off at Bennington College -- Otto Luening played flute, assisted (or confronted) by Henry Cowell and Wallingford Riegger, and I received a kind of "review" of it from Carl Ruggles!

String Quartet Set is described by the composer as a 'world music piece' -- reflecting its coordination of many past and present styles, from the quoted "Song of Palestine" by the Minnesinger Walter von der Vogelweide (d. 1230) and references to the chamber-music and keyboard traditions of the grand siècle (complete with a 'table of graces' similar to those used by Couperin and Dandrieu), to the more contemporary sounds of dissonant counterpoint. The juxtaposition of music suggestive of different eras and cultures typifies Harrison's approach.

About this work he writes:

Composed during 1978 and 1979, String Quartet Set is dedicated to those who kindly commissioned it: Robert Aitken, New Music Concerts, and the Canada Council.

Among European instrumental ensembles of recent centuries, the quartet composed of three members of the violin family is to me perhaps the most attractive, and I had long thought to compose a serious work for this ensemble. My natural impulse, though, is not to the "symphonic" sonata-form style, but rather to the Suite, or Set, making use of more varied musical forms. Thus this Set includes variations in movement I, an ABA in II, the traditional eight strophe medieval Estampie in III, an "homage a Dandrieu" (as it were) in the triple Rondeaux of IV, and finally in V, an Usul, a form taken in principle from classic Turkish music, which thus joins the many European pieces composed "a la Turca" although in this case we are indoors, instead of outside marching with the Janissaries.

ALEX PAUK

Alex Pauk was born in Toronto in 1945 and pursued studies in music education and conducting at the Faculty of Music, University of Toronto, and later studied composition and conducting in Tokyo. Since 1973 he has been living in Vancouver. A founding member of the new music group Array in Toronto, he later organized its Vancouver affiliate Array West. He has been associated as conductor and composer with the Courtenay Youth Music Camp, the Playhouse Theatre, the Vancouver New Music Society, the Vancouver Youth Orchestra, the Vancouver Community College, and the National Youth Orchestra of Canada. Since 1976 he has been a central figure in the development of the performing organization Days, Months and Years to Come in Vancouver. In June of 1978, Mr. Pauk was recipient of a Canada Council Arts Award.

Earthstar Meridian was commissioned by New Music Concerts with the assistance of the Canada Council. The composer writes the following note on this work:

> Earthstar Meridian is a freely composed work which, in abstraction, represents an imaginary pathway through dense jungle or forest. The musical material depicts a sense of the interweaving of shapes, colours, textures and energy levels which one might encounter in such a place -- particularly where the delicate and beautiful flower-mushroom, the earthstar, makes a brief appearance after a rain. The space is also a point of intersection for many other meridians, each one intangible yet bearing some essence of cosmic force.

BARBARA PENTLAND

Barbara Pentland was born in 1912 in Winnipeg. She received her musical education there, in Paris, at the Juilliard School of Music in New York, and at

the Berkshire Music Center in Tanglewood. Her teachers included Bernard Wagenaar and Aaron Copland. From 1943 to 1949 she taught composition and orchestration at the Royal Conservatory of Music in Toronto and then joined the teaching staff of the Music Department of the University of British Columbia where she taught for fourteen years until her resignation in 1963.

Influenced strongly by Copland and Hindemith in her earliest mature compositions, she adopted some aspects of Schoenbergian dodecaphony after meeting a Schoenberg pupil, Dika Newlin, in the late 1940s. Two further signposts of change in her style are the impact of Webern's music during a leave year spent in Europe in the mid-1950s, and the adoption of a personal form of aleatorism, starting with the Trio con Alea in 1966.

Pentland's works include four symphonies, three concertos, a chamber opera (The Lake, with a text by Dorothy Livesay), three string quartets, chamber music and songs, as well as the highly original contemporary concert aria News (1970), and over forty compositions for solo piano, the larger ones introduced in her own solo performances, the smaller forming a systematic new-music introduction for students, comparable to the Mikrokosmos of Bartok.

About her new work she offers the following note:

> Ēventa -- for flute, clarinet, trombone, harp, 2 percussion, violin and cello, was commissioned by New Music Concerts with the assistance of the Canada Council. It is headed by a quotation from Cicero: "Causae ēventorum magis me movent quam ipsa ēventa" ("The causes of events always interest me more than the events themselves"). Since the work was composed during the last half of 1978, it cannot be denied that events of that period as well as their causes had some dramatic impact.
>
> The three groups of instruments each contain one member who is less closely related and behaves accordingly: the trombone among the winds, the marimba in the percussion and the harp with the strings. Formally, it is one movement in two main parts, with three general tempi, increasing speed to the centre, then reversing the pace to

the end. There are four aleatory zones with certain freedoms, but the tonal direction is always controlled.

Mr. Harrison writes the following notes for the final two works on the program:

Song of Queztalcoatl: As a West American, I've always had a profound and loving interest in Mexico, its history and its beauty. Penguin editions published a little book in color of the images from the few remaining codices of pre-Columbian culture. During this time (late 1930s-early 1940s) movies were being made in which the camera examined a painting in detail, accompanied by suitable music. This piece was composed with such a movie in mind, and I hope that someday it will be so used.

Koncherto por la Violono kun Perkuta Orkestro: This, my most played work, was begun in the same way as the Flute Concerto, but in the very early 1940s. Moves to Los Angeles and New York and back to California intervened before Anahid Ajemian asked me for a new piece. I completed the piece for her in the late 1950s, composing the accompaniment "through-composed" instead of as ostinati. Everyone was mystified during its first years. Perhaps we have begun to be able to hear (within a predominantly European, chromatic, context) developing melody with rythmic support just as the rest of the world does.

Program notes by John Beckwith

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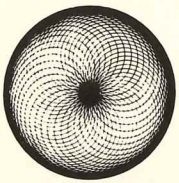
The unstruck drum of Eternity sounds within me, yet my ear hears it not.
– Kabir

There are so many things to be considered in a single note.
– His Holiness Gyalwa Karmapa

First you must make the music, and then the music changes you.
– Karlheinz Stockhausen

Won't somebody tell me what diddy-wah-diddy means? – Trad.



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